

PART 1 – QUIZ QUESTIONS 1-16:

1. Indicate the patron deity of music and learning in Hinduism. Please tick one:

☒ *Sarasvati*
☐ *Shiva*
☐ *Vishnu*
☐ *Brahma*
☐ *Nada*
☐ *Bharatanatyam*

2. For each of the following genres, indicate the typical religious affiliation/s of performers:

a) *Kathakali*
☒ Hindu ☐ Jain ☐ Christian

b) *Dhrupad*
☒ Hindu ☐ Sikh ☒ Muslim

c) Turkish *Mawlawiyya* Sufi music
☐ Hindu ☐ Christian ☒ Muslim

3. Which of the following musical genres belong/s to Trinidad?

Please tick one or more:

☒ *Calypso*.
☒ *Chutney-Soca*.
☐ *Hindewhu*.
☐ *Rai*.
☐ *Flamenco*.
☒ *Chutney*.

4. Who was the historic founder of the *Mawlawiyya* mystic brotherhood?

☐ Al-Kindi.
☒ Jalaluddin Rumi.
☐ Julien Jaleddine Weiss.
☐ The Prophet Muhammad.
☐ The Turkish State.
☐ The Shah of Persia.

5. From which country are the following artists?

- a) A.R. Rahman: _____INDIA_____
- b) Anonimo Consejo: _____CUBA_____
- c) Al-Kindi Ensemble: _____SYRIA_____
- d) Édith Piaf: _____FRANCE_____

6. According to Steve Feld, which of the following artists has/have been implicated in the chain of appropriations of traditional Mbuti and Babenzele music? Tick one or more:

☒ *Herbie Hancock.*

☒ *Deep Forest.*

☐ *Orishas.*

☒ *Zap Mama.*

☐ *Peter Gabriel.*

☐ *Ensemble Al-Kindi.*

7. Which of the following factors has/have contributed to the official ban on pop music in Iran after the 1979 revolution? Please tick one or more:

☒ The nervousness of state officials and religious authorities regarding the moral status of music and dance in Islam.

☒ The association of pop music in particular with the westernization and secularization of Iranian society strongly promoted by the pre-1979 monarchic regime.

☒ Pop music was considered inappropriate to the sorrowful times Iran was faced with during the Iran-Iraq war.

☐ All pop music in Iran was foreign and the Islamic Republic was against all foreign products.

☐ The new financial situation of the Islamic Republic required drastic cuts to public investment in the arts.

☐ Pop music was associated with militant Marxist political movements.

8. Ethnomusicologists Gross, McMurray and Swedenburg identify two prominent musical genres among Franco-Maghrebi diaspora communities. According to the authors, one typically encodes a defensive attitude based on nostalgia for the homeland and cultural memory; the other displays a more assertive attitude and is directly engaged in anti-racist militancy in French society. Please indicate the name of these music genres in correspondence to their characteristic attitude:

Assertive attitude: _____RAP_____

Defensive attitude: _____RAI_____

9. There has been a shift of performance and consumption contexts of *Rai* music among Franco-Maghrebi diaspora communities with respect to a North African context. Which of the following contexts has become central to *Rai* in France, but would not be usual in North Africa?
- ☐ Weddings.
 - ☒ Ramadan night celebrations.
 - ☐ Commercial recordings.
 - ☐ Musical theatre.
 - ☐ Brothels.
 - ☐ Tourist cafes in Montmartre.
10. According to the examination of ethnomusicologist Helena Simonett, which of the following features or definitions apply to the *narcocorrido* music genre? Please tick one or more:
- ☒ Mexican ballads recounting, commenting and apotheosizing the deeds of *gallos valientes*.
 - ☒ A popular music genre serving the assertion of Latino identity in the face of racism and social exclusion, particularly in California.
 - ☒ A successful music genre within the Mexican and US music industries, often capitalizing on the myth of narco-traffickers as bandit-heroes and noble robbers.
 - ☐ A music genre spurring narco-gangs to combat and explicitly promoting indiscriminate violence.
 - ☐ A Cuban music genre outlawed in the United States.
 - ☐ A revolutionary song genre praising the heroes of the Mexican revolution.
11. In contemporary Iran, which of the following music genre dichotomies is/are particularly significant in political terms? Please tick one or more:
- ☒ “New pop” vs. Rock.
 - ☐ *Pop-e jadid* vs. Persian classical music.
 - ☐ Patriotic songs vs. sentimental songs.
 - ☐ Persian classical music vs. symphonic music.
 - ☐ Rock vs. Heavy Metal.
 - ☐ Folk music vs. pop music.

12. Which of the following popular film *and* music industries is/are relevant to contemporary India?

Please tick one or more:

- ☒ Kollywood.
- ☒ Bollywood.
- ☒ Tollywood.
- ☐ Parallel cinema.
- ☐ Follywood.
- ☐ Carnatic classical music.

13. According to ethnomusicologist Greg Booth, which of the following aspects has contributed to the emergence of the so-called “New Bollywood”?

Please tick one or more:

- ☒ Economic liberalization and growing free market dynamics in the Indian music and film industries.
- ☐ The huge global success of *Slumdog Millionaire*.
- ☒ The increasing use of computer-based, digital technology by music directors, largely replacing stable soundtrack orchestras.
- ☐ The changes in musical and film aesthetics spurred by the political fervor of the Indian independence struggle.
- ☒ The increasing openness of the Indian cultural landscape to global popular music and transnational communications.
- ☐ The injection of Hindustani classical music in the repertoire of film soundtrack orchestras.

14. You are invited to a traditional *chutney* performance at an Indo-Caribbean wedding. What instruments would you expect the musicians to play? Please tick one or more:

- ☐ *Ney* (reed-flute)
- ☒ *Dhantal* (metal rod)
- ☒ *Harmonium* (reed-organ)
- ☒ *Dholak* (barrel drum)
- ☐ *Sitar* (long-necked lute)
- ☐ *Chenda* (cylindrical drum)

15. Which of the following musical collaborations is/are explored in the film *Buena Vista Social Club* by German director Wim Wenders?

- ☐ Buena Vista Social Club and Wim Wenders.
- ☐ Buena Vista Social Club and Orishas.
- ☒ Buena Vista Social Club and Ry Cooder.
- ☐ Buena Vista Social Club, Ry Cooder and Peter Gabriel.
- ☐ Buena Vista Social Club and Mohsen Namjoo.
- ☐ Buena Vista Social Club and Screwdriver.

16. According to ethnomusicologist Geoffrey Baker, hip-hop and rap should not be interpreted as oppositional to the Cuba state. In fact, a significant feature of the Cuban musical scene is the collaboration of rap communities with state agencies, and the strong support the former have received from the latter. Which of the following factors has/have played a role in this process? Please tick one or more:

- ☐ Rap in Cuba conveys no political or social messages and, accordingly, is considered harmless by the state.
- ☒ Rap in Cuba, while addressing social ills and critiquing a number of state policies, does not question the tenets of the Cuban revolution.
- ☒ There exists an ideological proximity between rap and the state in Cuba, particularly regarding anti-commercialism, anti-capitalism, socialist and anti-colonial ideologies.
- ☐ Rap is as commercially viable as *Raggaeton* in Cuba, and ensures huge profits for the state.
- ☒ In Cuba, rap is strongly associated with Afro-American nationalist, radical and civil rights movements and, as such, is typically looked at very favorably by the Cuban state.
- ☐ Rap in Cuba has been co-opted by the state as a means to convey state-sanctioned messages and state propaganda.

END of QUIZ
